

The McGill Daily

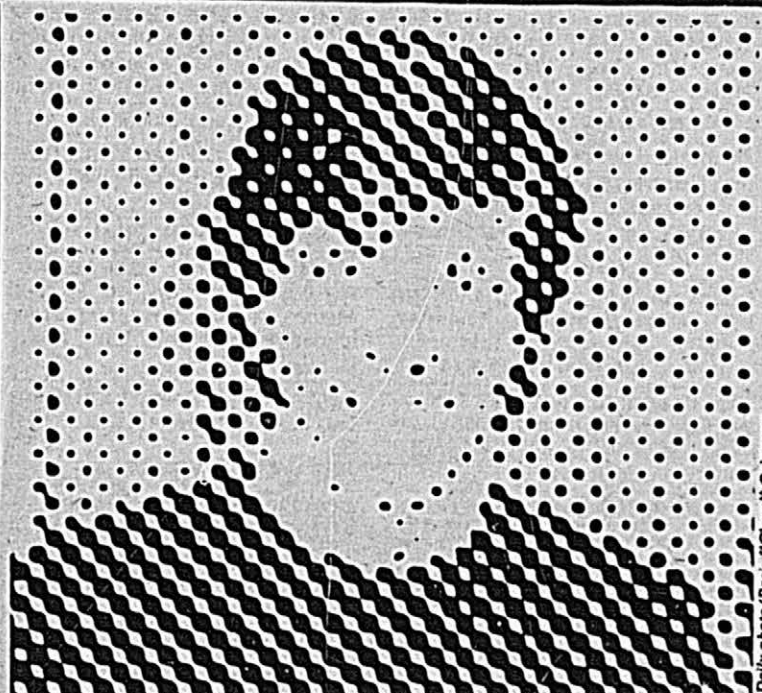
Canada's Only Students' Daily

Second class mail registration no. 5217

Vol. 71, No. 69

Thursday, February 18, 1982

Montreal



Daily photo/Boris "Clang" Gaborone

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continued on page 11

MFU faces intimidation

by Nancy Kingsbury

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MFU members claim that non-tenured professors are afraid to join the union due to possible repercussions from the pro-MAUT administration and faculty.

The MFU has formed a defense committee for Professor Hermione Shantz, who was denied tenure last spring. One professor alleges that a

subsequent appeal, which upheld the decision, had procedures which were "applied in a quite irregular manner in her case."

The union believes that "financial pressure" is responsible for this and similar situations. They believe professors are being let go "ostensibly because of poor performance, when in reality the problem is financial."

It is expected that Shantz will appeal to the Canadian Association of University Teachers and possibly seek legal recourse under provincial human rights Bill 126.

The union failed in its attempt to have the MAUT dissolved on the grounds that it is not a legal bargaining unit, although the judge in the case noted that the MAUT cannot negotiate agreements concerning staff salaries and working conditions.

"The administration of this university has previously made it clear that it was giving special privileges to the MAUT in an effort to seemingly discourage the unionization of faculty members," said former MFU President Sid Ingerman.

In May of 1981, Judge Claude Saint-Arnaud agreed with the MFU.

"The MAUT gave the illusion of being a genuine negotiating agent, and the University gave its support to this view," wrote Judge Arnaud. He went on to say that since 1977, the MAUT "betrayed a manifest will to 'push itself forward' as a genuine negotiating unit would do and thus to place itself, by ex-

tolling the virtues of non-syndicalization, in rivalry with the ideals proposed by the MFU."

The automatic deduction of MAUT fees from the salaries of faculty members, which in the case of a full professor amounts to \$165 annually, was ruled illegal. The new policy, which requires members to apply for membership from forms mailed to them is presently being applied to new professors.

As a result, membership in the MAUT has remained virtually static, decreasing from 944 in September of 1980, to 939 in September, 1981.

"I don't think that number reveals anything," said Ingerman.

"It doesn't reveal how many former members quit, as opposed to how many new faculty members were added," he said.

The University and the MAUT have yet to act on other conditions which the MFU outlined as a basis for an "entente." Judge Arnaud suggested that the contesting parties reach a mutually acceptable agreement.

The MFU requested that the University reconsider a motion to explore collective bargaining. Other conditions include a statement in The McGill Reporter, the University's newspaper, explaining that the MAUT is not a legal bargaining unit for McGill staff; the termination of preferential financial arrangements with the University; and an end to MAUT representation on Board of Governors committees which deal with staff financial matters (to be replaced by elected academic staff members).

The MFU has not received a response to these demands.

The Union has a suit pending against the Administration which alleges that the University has illegally promoted the MAUT. The case was originally scheduled to be heard on February 8th, but has been postponed by mutual consent to May 4th.

Staff meeting

Meet the Gaborones at our next staff convocation, Friday, 3:00 p.m. Bring stilettos.

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Just kidding.

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Among the newly-elected elite are President-elect Marc Reisler, Vice-President (Science) Gerry Tissenbaum,

Vice-President (Finance) Peter Hoffman, Arts Representatives to Students' Council Eileen Wong and Peter Dotsikas, and Science Representative Carolyn Baer. Three positions were acclaimed — Vice-President (Arts) Nick Rumin and Members-at-large Steven Ponak and Nathalie Lalonde.

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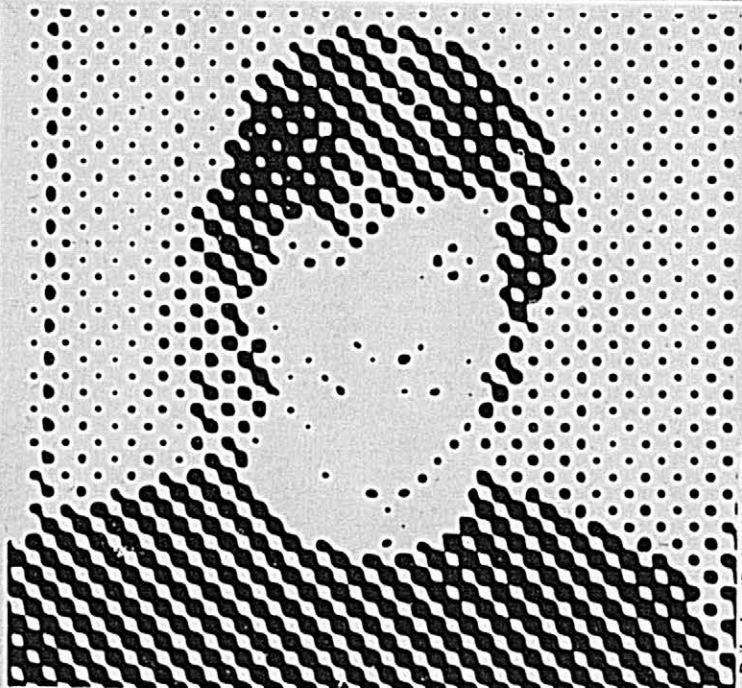
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Daily photo Boris "Claws" Gaborone

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Classified

Ads may be placed through the Daily Ad office, Room B17, Student Union Building, 9 a.m. to 5 p.m. McGill students: \$2.00 per day. For 3 days, \$1.75 per day; more than 3 days, \$1.50 per day. McGill Faculty and staff: \$3.00 per day. All others: \$3.50 per day. The Daily reserves the right not to print a classified ad.

341 - APTS., ROOMS, HOUSING

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Sublet: Queen Mary Rd. 3-1/2 near Snowdon Metro - Immediate occupancy. Please call after 9:30 p.m. weekdays; all day Sunday. 738-2734.

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Looking for English-speaking roommate, male or female. \$68/month, 4-1/2, well furnished. Close to Metro Jean-Talon. Call Luc, 273-0255, evenings.

350 - JOBS

Wanted: 21-year-old (minimum) male section head for summer camp. For info. phone (613) 335-2114 or 486-5565 (Mon., Tues., Fri.)

Responsible female for European-style café. One morning per week. Apply at 2044-A Metcalfe. Mornings only.

Summer Camp hiring specialists for gymnastics, judo, sailing, canoeing, swimming, arts and crafts, drama, electric guitar, basketball. \$800 and up plus free room, board, laundry. Call Pripstein's Camp, 481-1875.

352 - HELP WANTED

Will pay student to stay at Westmount home - to live with very good Old English Sheep Dog. March 19 - April 3. May have use of car. Call Ben at 937-7853.

354 - TYPING SERVICES

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361 - ARTICLES FOR SALE

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365 - WANTED TO BUY

Desperate. Out-of-town guests coming. Montreal-Buffalo hockey game tickets needed for Feb. 20. Call Bob 482-3153. Late or any hour. Please.

370 - RIDES

I have room for 12 people to New York City. Departing Thursday, Feb. 25, \$50 plus accommodation. Call Rick, 845-7506 or 282-9248.

Ride needed to New York City on Wednesday, February 24. Will share expenses. Please call George. 739-0320 after 8 p.m.

372 - LOST AND FOUND

Found - Tape Recorder on Bus 119. Feb. 8. Identification required before claiming. Call Lila, 731-3133 after 7 p.m.

To the person who returned my Scottish plaid scarf: Thank you! Thank you! Thank you!

Lost Thursday, Feb. 11th in the Union, Gold Cross Pen with name, S.H. Muzaffar engraved on it. If found please return to Students' Society Office.

Reward for the return of a calculator, lost on Friday, Feb. 12 in Currie Gym. Great sentimental and practical value. If found, contact Bruce 286-8245.

To the person who found a little burgundy wallet Tuesday 02/09/82 at the Currie Gym. Please return it to L. Benoit 669 De Gaspé, apt. 208, Verdun, or phone 769-1427. Thanks!

Lost. Dull green binder with all my notes. Please phone 843-5053.

Found: 1 ring, Burnside Hall, phone 286-1442.

374 - PERSONAL

Maria: You could never be one of the boys. Come on Feb. 24 to the Medical Annex, 8 p.m. and let your wildest dreams true. Love, Charles Darwin.

Sarah: Happy Belated Valentine's Day to you and John! Love, Your Big Sis.

Well, Thanks for an awesome weekend. Mr. Bubble was never like that when I was a kid! Happy Anniversary and I love you. - KEG.

To C.C. - a special note to a special person on this special day. Happy Birthday, Love C.C. (U.S.A.)

Do you want to rap with a Rabbi? Call Israel Hausman. 739-2448 day, 341-3580 evening.

To Chuck: Why celebrate one birthday a year when you can celebrate 364 un-birthdays? It's time to un-celebrate! Love, Mom.

383 - LESSONS

Math, physics, chemistry, English, French, and modern Greek. 5405 Park Avenue. Tel: 272-3677 or 388-9031.

385 - NOTICES

One month adventure to a town 7000 ft. in the Himalayas of India departs summer '82. Complete cost, including airfare via Europe, \$1,765! Info: Jim Pilaar, C.C., Trent University, Peterboro, Ont. K9J 7B8 (705) 742-4888 / 748-5488.

\$200.00 Reward if you can identify car that hit blue Honda early Saturday morning on Aylmer. 287-9082.

Attention Ladies: We are an ethical introductory service. Are you unattached and would like to meet someone? Call us at 843-4772. Our services to you are free.

Looking for anyone interested in learning word processing on the computer. Secretaries, non-typists welcome. Call 392-8819 to sign up.

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Sun: Newman Centre, 3484 Peel at 11 a.m., 8 p.m.

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TEL: 392-6711

THE WEEKLY



Dr. Norman Hoffman
Dentist/Critic

Heirich "Biltmore" Gaborone

by Dominique Perignon
Stop the revolution, I want to get off.

Video is everywhere. Visual art, music, information, the world of commerce, sports, education, and even religion, are all succumbing to the video urge.

Stomp the revolution: shatter glass teat

Almost sexual in nature, the lust for video is spreading to almost every possible information arena on this earth.

And for once Canada is not too far behind the pack. In fact our own great white north

is one of the leaders in videotext, competing primarily with a European consortium for what promises to be a very lucrative hardware business.

Elsewhere in this issue the reader can find a basic glossary of the vidlanguage.

Manufacturers are now building television sets with 88 channel capability. The tv listings will soon be as thick as a phone book. One will soon need a personal computer interfacing with a text retrieval system and information bank to find out when to catch Gilligan's Island. Of course one could program your video recorder and tape all the shows and never worry about missing the professor and Mary-Ann, and Gilligan too, but that would be against the law.

The Canada Council is the sole source of funding for

video art in Canada, and what a fine source it is. Vidart is centered in Toronto and of course vidartists complain about not getting enough funding. A sequel to "Rubber Bacon" and other vidart wonders is no doubt forthcoming if funding is coming.

Satellites, narrowcasting, downlinks, stand-alones, tiers, and STV are just some of the things the CRTC, Canada's communications regulatory agency, is discussing at this very moment. Pay-TV, a booming vidbiz south of the border, is being debated by various and sundry interested parties as our licentious mandarins decide the who, where, and what of the latest in teewee.

But is it art?

Everyone seems to know what everybody else will like.

From Refus Global

Borduas inspires Quebec artists

Sandra Clark
and

Patricia McDonough

"Finally! Canadian painting exists!" So said critic Claude Gavreau of the 1946 exhibition of seven Montreal painters. The leader of these avant-garde artists, later termed the "Automatistes," was Paul-Emile Borduas, whose works are the subject of a retrospective exhibit at the Musée d'Art Contemporain. (Museum of Contemporary Art.)

The 80 works on display trace the artist's progression from a student at the traditional Ecole des Beaux Arts to an internationally recognized painter of abstract art, which Borduas himself saw as his ultimate freedom.

His work falls easily into three periods: the automatiste, the newyorkaise and the parisienne. After an academic training, with an emphasis on religious painting, Borduas then embraced a revolutionary style that set him apart from

the mainstream of traditional Quebec art. He advocated the spirit of surrealism and encouraged his students and contemporaries to paint without the intervention of the conscious mind, using "pure psychic automatism"; hence, the name the "automatistes."

With spontaneity as their catchword, the Automatistes combined with other artists to produce the controversial "Refus Global" (Global Denial). This manifesto protested the constraints imposed by a repressive society dominated by a conservative church. "Acquire new convictions passionately, taking all the risks." It was this attitude that led to Borduas' dismissal from his teaching post at the Ecole du Meuble.

Borduas' struggle both in his personal and artistic life is reflected in his canvases. The '40's saw his rejection of descriptive, recognizable

Watch for the McGarrigle Sisters' Interview in the Women's Issue WEEKLY, March 8.

forms in favour of an abstraction where the medium was of prime importance. Borduas' early experiments were in gouache, a tempura-like medium which facilitated his transition to oils.

By the 1950's he progressed toward purer abstraction and, enjoyed, if only temporarily, a

happier period in his life. This coincided with Borduas' move to Provincetown, Mass., where, "painting madly", his palette became lighter in colour.

Never one to remain static or repetitive, Borduas re-evaluated his artistic goals. After moving to Paris in 1955

his artistic conflict centred on the reconciliation of visual structure in his paintings with the freedom of total abstraction. This struggle is reflected in a series of watercolours that move toward the final simplification of forms in his last works.

Painted immediately before his sudden death in 1960, these works make dramatic use of the media. Working predominantly in black and white, Borduas employed broad brushstrokes as well as his palette knife to achieve a bold tactile effect. The lavishness of the paint is as tempting as the icing on a cake.

The works are arranged chronologically to illustrate the development of Borduas' career from start to finish. An explanatory text and videotape

on his life complement this visually rich exhibit. In addition, the spaciousness of the salle parallels the openness of Borduas' later works.

By 1960 Borduas' work had earned him international recognition and it remains an inspiration to modern day Quebec artists. To francophones Borduas has become "almost a household word" according to McGill Art History professor Pierre Desjardins.

The exhibit continues to February 25; admission is free. Bus 168 from the McGill Metro station provides transportation to the Musée d'Art Contemporain at Cité du Havre.

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SCARLET KEY AWARD 1982

We are now calling for nominations for the Scarlet Key Award which distinguishes those students who deserve recognition for their contributions to McGill *aside from academic achievement*. Excellence in leadership, effort and involvement in campus activities will be specially considered. Any student exhibiting such qualities while maintaining their academic commitments may be nominated for the receipt of this honour.

Students and staff alike are eligible to nominate candidates for the award. As well, if a student should want to nominate himself or herself, he or she may in fact do so.

Nomination forms should include the name, address and phone number of the nominee as well as pertinent background information about the individual in regard to his or her activity at McGill. These forms are available at the Student Union General Office, 3480 McTavish room 105.

THE DEADLINE IS FRIDAY, FEBRUARY 19th.

Adrienne Jones
Marcel Mongeon
Co-Chairmen Coordinating Committee

The Daily Publications Society

PUBLISHER OF

The McGill Daily

ELECTIONS

MARCH 10, 1982

ADVANCE POLLS, MARCH 8, 1982

Nominations are hereby called for the position of:

REPRESENTATIVE TO THE BOARD OF DIRECTORS

Four students must be elected from the student body at large to the Board of Directors, the governing authority of the Publications Society.

Candidates must:

1. be members in good standing of the *Daily Publications Society*. (All members of Students' Society are members of the Publications Society).
2. submit nomination forms with signatures of 20 students (with student numbers) as well as a pensketch of 100 words or less on or before 17:00 hrs, February 18, 1982.
3. not be staff members of or regular contributors to *The McGill Daily*.

Nominations forms may be picked up and returned to the McGill Daily office, room B03 in the Student Union Building.

Paul Duff
Chief Returning Officer



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Players explore 'Major's' morals

Adam Kahane
"Blood and Fire, Glory Hallelujah" is belted out as the marching song of the Salvation Army. At the same time, it serves quite well as the motto of a London cannon maker.

The McGill Players' Theatre production of George Bernard Shaw's *Major Barbara* leads us through this spirit-against-sword, God-against-guns conflict. The play is at the same time topical and challenging, squaring-off arms magnate Andrew Undershaft against his zealous, crusading daughter Barbara.

Shaw presents dilemmas which are just as interesting now as they were at the turn of the century. His characters wonder about idealism, morality, religion and the subtleties of how best to make a million.

On the Union building stage, *Major Barbara* does not quite crystallise. The play is verbal, witty and philosophical—in a word, Shavian—requiring a sophistication and nuance very different from the ordinary McGill fare. It opens with fifteen minutes of seated drawing-room dialogue and, with the exception of some Salvation Army brawls, continues in this conversational vein. Not all the actors are capable of handling the discourse, and consequently, some of the play's cleverness is unrealised.

Nonetheless, the production has its solid performances and fascinating scenes. Paul Far-

thing, who plays Andrew Undershaft, carries the show. He possesses those subtle qualities essential to Shaw which the other actors, in varying degrees, lack: perfect timing and intonation.

Major Barbara is a brilliant, didactic play and the greater part of the exposition falls to Undershaft. Replying to a young man who doesn't like the munitions business and thinks the world ought to be different, he says "Ought! ought! ought! ought! ought! Are you going to spend your life saying ought, like the rest of our moralists? Turn your oughts into shalls, man. Come and make explosives with me."

Rhona Frame is very good in her role as Salvation Army Major Barbara, patient and loving as she tries to save the souls of the down and out. Her moral turmoil comes when the Sally Ann is saved from financial disaster by donations from the purveyors of drunkenness and death, Bolger and Undershaft.

The relationship and conflict between father and daughter is central to *Major Barbara*, and Frame and Farthing develop it beautifully. The relationship between Barbara and her fiancé Adolphus Cusins, played by Patrick Blake, is not so successful. Blake does not convince us that he is a man in love. He is even less believable as a man struggling with his idea of morality to decide whether to join Undershaft's munitions firm.

A totally convincing supporting performance is given by Morris Pope Hodder, who plays

the bully Bill Walker whose soul Major Barbara almost succeeds in saving. The other actors portraying Undershaft family members and soup kitchen denizens are interesting and well-rehearsed.

The delight in *Major Barbara* is Shaw's wit and eloquence. "I first read *Major Barbara* when I was nine because it had my name in it," says director Barbara Scales, "and I continued to reread it for years because it got more and more baffling. Who actually wins the argument about morality? Shaw wrote that this was really Undershaft's play, but I feel that Barbara and Undershaft win equally."

"I think that Shaw was an-

drogynous and that we can talk about the father and daughter as representing two parts of his character," Scales continues. "The conflict of moral values and approaches is similar to the one experienced by my generation in the sixties and seventies. Although we now have different ideas about war, Undershaft's thoughts about the the social value of armaments production are just as relevant now as they were in 1906."

Major Barbara runs tonight through Saturday and next week from Tuesday to Saturday at the Players' Theatre in the Union Building. Show time is 8:00 pm.

WEEKLY Producers

Pierre 'The Prolific' Goad

Tony Chuck Munter

Gino Apponi

(Can't help lovin' dat man!)

Albert 'the breather' Nerenberg

Colin Tomlins

(Mini Tanks)

Elizabeth E.C. Jarvis, editor and patient mother



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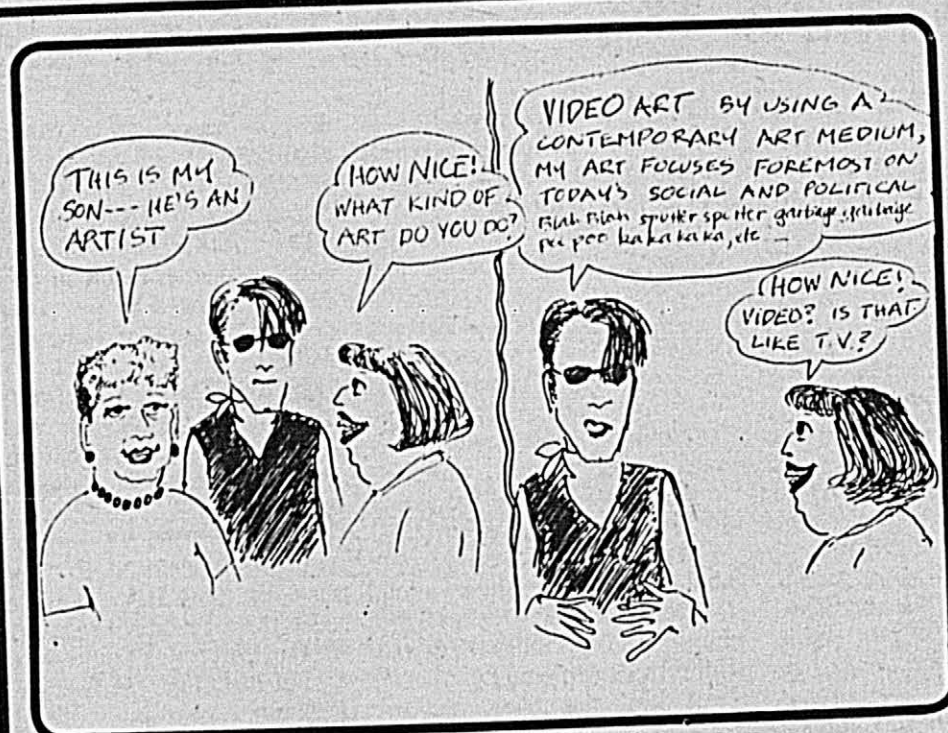
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1246 STANLEY



by Domhique Perignon

Video music is sort of a hybrid of the recording, film, tv commercials, and visual art industries.

The software end of things is financed in the main by record companies who use videos of their artists, art as promotional and marketing tools.

dedicated pop shows like "Solid Gold" and "American Top Ten". A second market is the pay-TV music networks, of which there are only two, both originating in the U.S. of A. A third and particularly important market for new artists is club play, of which the Ritz in New York City is perhaps the most developed. A large live

the vid-waves with one song videos culled from a small 400 item library. VJs rattle on between videos just like radio DJs, except you get to stare at them. MTV is gambling that viewers will not get bored after the fiftieth showing of "Physical".

Night Flight is a week-end late night package featuring rock movies, live footage, mini-documentaries, one-song videos, and "New Wave Theatre" which originates in LA and showcases punk and new wave bands and assorted aberrants.

Locally produced shows, like Montreal's "Musivideo", are available in most markets with a cable system and a

public access channel.

The record companies, in the midst of the an economic downturn as they say, are producing fewer videos. Reluctant to spend the minimum \$20,000 for a video which doesn't translate into immediate record sales.

Pay-per-view satellite delivered live concerts are the latest twist. Maybe Styx will be able to do their next around the world tour in one night, broadcasting from one venue to other venues, as with major boxing matches, or beaming the concert to subscriber systems. The Rolling Stones made a half-hearted attempt this during their recent tour. Now wasn't that exciting.

Vid music is a film and record hybrid

Excepting Blondie and Olivia Newton-John records, video "albums" have not been made available to consumers. Most music videos are one-shots of current singles. In Britain and other European markets video music is released commercially on a more regular basis and has in fact become moderately popular. Rock films like the "The Last Waltz" do not really qualify as music videos.

Music videos reach their largest audience via the syn-

music and dancing venue the Ritz regularly shows videos on a monster sized screen which dominates the entire club.

MTV, a joint programming venture by Warner Communications and American Express, and Night Flight, a VideoWest production has been cablecast on the USA Network since last June. These two operations are the only competitors in this virgin narrowcasting territory.

MTV broadcasts 24 hours a day, 7 days a week, rocking

Current top 10 tapes

Sales

- 1 Blue Lagoon
- 2 Stir Crazy
- 3 Friday the 13th, Part II
- 4 The Jazz Singer
- 5 Endless Love
- 6 Ordinary People
- 7 Bustin' Loose
- 8 Black Stallion
- 9 9 to 5
- 10 Raging Bull

Rentals

- 1 Stir Crazy
- 2 Blue Lagoon
- 3 Endless Love
- 4 Bustin' Loose
- 5 Friday the 13th, Part II
- 6 The Jazz Singer
- 7 The Competition
- 8 Dressed to Kill
- 9 Kramer vs. Kramer
- 10 Tess

Top Twenty of 10

- 1 AIRPLANE (PG)
- 2 CADDYSHACK (R)
- 3 9 TO 5 (PG)
- 4 SUPERMAN (PG)
- 5 ALIEN (R)
- 6 STAR TREK (G)
- 7 FAME (R)
- 8 ORDINARY PEOPLE
- 9 ELEPHANT MAN (PG)
- 10 POPEYE (PG)

- 11 SOMEWHERE IN
- 12 BEING THERE (I
- 13 BLACK STALLION
- 14 COAL MINER'S
- 15 ALL THAT JAZZ
- 16 THE GREAT SAM
- 17 CLOSE ENCOUN
- 18 BLUES BROTHE
- 19 FLASH GORDON
- 20 RAGING BULL (

DEVELOPMENT BY:

- Woofers Gaborone
- Neuti-Bombino "The vapour"
- Gaborone
- General Omar Gaborone

by Domonique Perignon
The best selling video in world is "Deep Throat", which has sold over 300,000 cassettes worldwide.

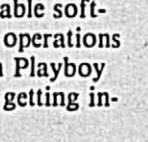
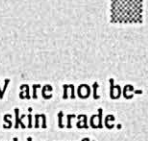
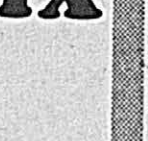
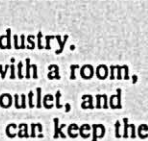
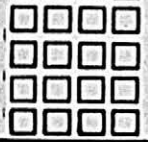
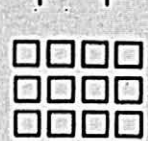
Filth, dirt, into foul o

Virtually every single one of the 2,000 X-rated movies produced has been transferred to videotape and marketed as a cassette. That alone gives indication of just how important the vidbiz is to the

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TIME (PG)
(G)
LAUGHTER
(R)
INI (PG)
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(R)
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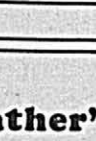
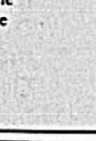
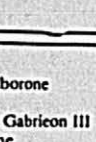
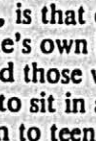
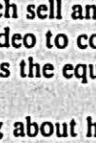
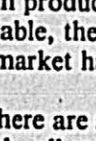
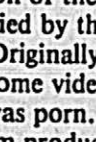
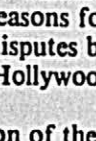
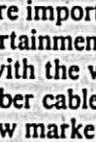
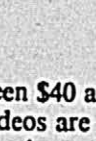
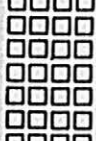
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RESEARCH BY:

- Mama "Clutches" Caborone
- Antonio "the Priest" Caborone
- Little Vito Gaborone
- Biff "the neanderthal" Gaborone

000000



by Domonique Perignon

Home video. The latest reason to buy Jiffy-Pop and soft-drinks and invite people over to your home has taken off.

Almost all major new theatrical releases are eventually marketed as videocassettes.

anywhere between \$40 and \$120 dollars, videos are becoming a more important part of the entertainment industry. Along with the various pay and subscriber cable systems, this new market was one the prime reasons for last years contract disputes between producers and Hollywood's creative types.

A large portion of the home market is occupied by the X-rated trade. Originally almost all the home video product available was porn. As more mainstream product has been made available, the sex segment of the market has diminished.

In Montreal there are several video clubs which sell and rent both types of video to consumers as well as the equipment to play it.

The best thing about home video, of course, is that one can smoke in one's own home, a privilege denied those who fork over \$4.50 to sit in a theatre and listen to teens and tots test out their public nuisance value.

A fairly extensive selection of previously released films and even some old tv series are also available. A few made-for-video productions are also available.

Approxiamtely 4,000 titles are currently being sold or rented to those who own or rent a video playback unit. Videodisks, as well as cassettes for the different tape formats are available just about everywhere in the US and Canada. Retailing for

involved in vidsex this year. Rendezvous and Escapade are just some of the cable networks titillating the video masses in the US. If Canada gets pay-tv the same sort of cable programming might be available to the evryday hoser.

Public access channels in the US also feature racy programming. As a condition of their license cable operators must provide a channel for viewer created programming which they are not allowed to censor. "The Ugly George Hour of Truth, Sex and Violence" in New York is one of the most well-known of these low-budget extravaganzas.

And wasn't that even more exciting?

Loucy "bean bag" Gaborone
Mister Gaborone
Eldred Frank Winston Gabricon III
Carlos Caldas Gaborone
Nelly "tous" Gaborone

'the breather'

Video

glossary

CATV (Community Antenna Television): a wire connecting multiple homes to a central antenna designed to carry all local over-the-air signals (UHF and VHF) as well as selected distant signals. In most cases, it can and does carry public access channels, local origination channels, pay-TV services, satellite advertiser-supported services, electronic services such as news, weather, marine reports, etc., and more sophisticated computer-supported services such as banking, teletext, electronic games, information retrieval and interactive systems.

channel: a given band width or frequency (6 MTz) including VHF, UHF and lettered channels on home tuners.

downlink: signals from satellites to "receive only" earth stations.

earth station: receivers for downlink satellite transmissions.

franchise: (in cable TV) a geographic area, politically designated for providing cable services; usually set by local government in cities, townships or counties.

hardware: the machines, instruments and devices used to produce, transmit and receive programming.

information retrieval: the ability of a subscriber to signal a computer through a cable system and receive direct information or programming back through the cable.

interactive system: two-way cable; subscriber can "talk" to cable plant and elicit reaction or response.

LPTV (Low Power Television): usually refers to an under-1,000-watt UHF station; term sometimes applies to program-origination centers or stations at cable systems.

narrowcast: programming for specific viewing audiences or various segments thereof, delineated by age, geography, interest, etc.

network: a group of stations or systems providing the same programming service from a central source to viewers either regionally or nationally.

pay-TV: any system or programming service that charges the viewer for the installation of equipment and reception of programming; in most cases there is a flat-monthly fee; virtually all pay-TV services are free of advertising.

PPV (Pay Per View): system of pay-TV by which the subscriber pays only for what he views, either off the air or via cable; this is accomplished by a black-box attachment to the viewer's home TV set.

product: the programs: feature films, specials, series, sports and music events, etc.

programming: the product broadcast by any of the services.

programming service: a company or organization developing, producing, leasing, licensing, distributing, selling, or in any combination thereof providing software for public consumption.

public access channel: a channel set aside by a local cable system for use by the community; it is open and free to the public, who may use it for any legal purpose, i.e. community announcements, political discussions, social and religious issues, editorials, etc.

STV (Subscription Television): usually refers to over-the-air (non-cable) pay-programming services; usually broadcast by local UHF or VHF stations; the signal is sent in code and decoded by the subscriber's black box.

satellite: a communications-relay system in orbit around the earth, capable of receiving and transmitting programming.

satellite dish: a device to allow reception of signals from satellites.

software: programs, audiovisual material, computer programs, etc.

SPN (Satellite Programming service using satellites for transmission or delivery (NOTE: There is also a specific company which uses the name SPN).

tier: usually refers to programming packages available on CATV.

videotape: the plastic tape on which the audio and visual programming material is recorded; it may be played back only on a videotape player matching the format in which it was recorded: 2-inch quadruplex, 1-inch helical, 3/4-inch U-Matic, 1/2-inch Beta or VHS, etc.

videodisc: a video record, approximately the same size and shape of a standard LP record, containing audiovisual programming made for playback on any of a number of different (technical format) videodisc players, the most popular being either stylus- or laser-recorded; these discs are made for playback only.

entertainment" industry.
the Now everyone with a room,
a tv, an electrical outlet, and
0 playback machine can keep the
raincoat in the closet and smut

sex mix
rure

ne out right at home.
eve Pay-TV and STV are not be-
erring ignored by the skin trade.
d afhere are several cable soft-
an ore programming operations
porn the US and both Playboy
adund Penthouse are getting in-

Bubblegum on the Street

Albert Nerenberg

You wouldn't have known rock still has a future from what Streethart coughed up in their performance at Curry Gym Saturday night.

Rock music is supposed to make you move. At it's best, it can turn the most lifeless auditorium into a vibrating den of sin.

Well, Streethart's cacophonous dirge transformed the Curry Gym into a dark grotto, complete with designer-jean clad stalagmites where people were supposed to be.

It's not that they didn't get people hopping. A few people remembered what they'd seen in the crowd scenes in Woodstock and acted appropriately. The glistening street sexuality the band tried to project got a few people

twitching like there was no tomorrow.

But so do diarrhea and epilepsy. And they don't require a cover charge.

"Just for you," screeched the singer. Recombinations of "I want you, I need you, I beg you, and on your knees," pretty well ran the gamut of Streethart's verbal choruses.

Streethart is a pop-rock extravaganza.

"Innovation is for babies" goes the Streethart party line. "Blistering repetition through twelve 100 watt Marshall amplifiers is for men."

Bands like this are a real phenomenon. This formula glitterati, reeking of adolescence and doled out by musicians with a decade and a half on puberty, has people all over the continent groping for



substance.

Super-promotion and a street sense for mass appeal has put Streethart where it is today.

Seeing the rock trend train a comin', they're clawin' their way for the luxury coach. Great bands on the other hand, always waited in ambush.

Their resurrection of the Stones' classic *Under My Thumb* was the band's sole calling card for fame.

Big business rock and it's "heart" seems to be as much part of the times as Proctor and Gamble corporation and its Ivory soap. Ninety-nine percent promotion, "this is what you need," and one percent "you would have found the same thing in any crummy bar."

Rock—n—roll may be in the spasms of its *jig finale*. Streethart's nausea-inducing sentimental laments drag one to the brink of rock's suicide precipice: boredom, and worse, erradicable frustration that your studded jean jacket and "kick ass" boots have gone over.

Rock may have met its nemesis. Bubble gum is back with a vengeance. Putting Streethart on is like putting on gold rings from the neighbourhood supermarket gum machine.

Rock—n—roll may die, but plastic is here to stay.

CAMP TOWHEE

Haliburton, Ontario — operated by the Integra Foundation. A co-educational residential camp for children with learning disabilities (ages 8-12) is hiring staff:

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Applications and additional information available through campus Placement Office.

All applications must be returned directly to the Integra Foundation by March 2nd.

Orientation: Friday, March 12. 9:00 - 10:00 a.m.

Interviews: Immediately following orientation. 10:00 a.m. - 4:00 p.m.

Check with Placement Office for location.

SUMMER EMPLOYMENT

The Progressive Conservative Party of Canada offers opportunities for post-secondary students to spend 16 weeks working for the federal party and learning about the political process.

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- a demonstrated interest in the political process;

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PC Party of Canada
Suite 200, 161 Laurier Ave. W.
Ottawa, Ontario
K1P 5J2

Applications must be postmarked
no later than March 5, 1982

PART-TIME TYPESETTER

required for work on Tuesdays and Thursdays. At least 1 year experience with Compugraphic, VIP or similar phototypesetting equipment is mandatory. Apply to the Daily office, Room B03, Union. Ask for Angela Marcogliese.

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M.H.A. Program
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University of Ottawa
Ottawa, Ont. K1N 6N5

Canadian Quest proves more than meets the eye

Gino Apponi

If nothing else, the recent release of Twentieth Century Fox's *Quest For Fire* will prove to a sceptical Canadian population that their entertainment industry can have a hand in making a quality film with box office appeal. Until now, we have had to contend largely with an industry built around a tax loophole that, in the words of *The Montreal Review*, "allows us to make films of the calibre of *Meatballs* and, to paraphrase a federal MP, pay for the privilege."

Granted, Canada's involvement in the *Quest* project is at best only by default, but that should not detract from the fact that without Canadian talent the film would probably never have been completed. After three years of preproduction by director Jean Jacques Annaud and executive producer Michael Gruskoff, the American Screen Actors Guild called a strike and effectively shut down production on every set funded by American interests. Annaud and Gruskoff, veterans of successes like *Black and White in Color* and *Midnight Cowboy* respectfully, turned to Denis Heroux and John Kemeny of Canada's independently run International Cinema Corporation that last year alone was responsible for two other Canadian hits — *Atlantic City* and *Les Plouffe*.

"We used to fight to not use Canadian technicians and crew," said Annaud recently in Los Angeles, promoting his film to student journalists, "but the Canadians we finally used were the best."

"There's a great deal of doubt in Canada about the movie industry," he continued, speculating on the attitude problem that has hampered the growth of the Canadian film industry. "You just can't make a successful film without honestly thinking that it will be a success beforehand."

So, what finally amounted to four years of wishful thinking on Annaud's part, is now realising itself as perhaps Canada's greatest financial success. Already, *Quest For Fire* is breaking European box office records set by both *Star Wars* and *Raiders of the Lost Ark* and, here in Montreal, has nearly doubled the gross raked in by *Raiders* during its premiere weekend at the Imperial Theatre last summer.

What's more, it is highly appropriate that the vehicle many hope will be Canada's first groping foray into the

realm of the popular commercial film, starts at the rudimentary beginnings of time. *Quest for Fire* tells the simple story of prehistoric man's dependence on and search for that on which his whole existence is based — fire.

At first glance, one would naturally assume that the allegorical implications of fire as an element and the part that it has played to "civilise" man through the ages is the foundation on which the popularity of the movie rests. Closer scrutiny reveals that the same forces that came to bear on the twin break outs of *Star Wars* and on *Raiders* are now turning *Quest For Fire* into the surprise hit of the year. Themes common to both blockbusters have been trimmed to their lowest common denominators and adapted to a simple plot line about prehistoric man's fascination and search for that which he cannot explain.

The Holy Grail, as it were, that Noah, Amoukar and Gaw of the Ulam tribe devote their quest to is in reality no different from the things that Indiana Jones and Luke Skywalker sought in their respective movies. Fire, as the Ulam see it, carries divine connotations and can only be stolen or, we are made to believe, obtained from shrubs set ablaze by lightning. On an abstract level, the quest later reveals however that, like the Tin Man in *The Wizard of Oz*, what we want is essentially in us.

Our three heroes soon meet up with Ika, a female member of the Ivaka tribe, who shows them that fire is easily retrievable through the heat caused by friction. When the warriors witness the natural birth of fire at the hands of Ika, it is as if they enter a new evolutionary phase. The facial mobility exhibited by Everett McGill in the leading role of Noah at this the climax of the film, is the acting highlight of what is essentially not an actor's movie.

To their misfortune, the actors featured in *Quest For Fire* are trapped in unsung roles and hidden beneath layers of make-up and animal hair. Like John Hirt in *The Elephant Man*, they must overcome the physical trappings of their respective parts and transmit without the luxury of any modern language the most primitive qualities of man as a physical being.

Canadian Rae Dawn Chong

as Ika leaves the strongest impression in a pivotal part devoid of costume (her only clothing is an exotic oil paint, mud and beads). Like the other principal actors, she withstood severe fluctuations of temperature, sub-human working conditions and production delays in an effort to recreate as closely as possible Gerard Brach's (*Tess*, *The Tenant*) screenplay. Everett McGill alone survived one whole shooting day in a salt bed for a quicksand scene, only to be later side-swiped by hypothermia.

The simple quest theme is further compounded by depictions of man's ferociously primitive instincts for territoriality and his basic needs for safety, food and sex. Annaud parades several episodes of gratuitous violence spiced with cannibalism, lost limbs, and sexual exploration before our eyes that, although centered around the same themes that underline much of children's literature, make this movie highly objectional for the young audiences that would undoubtedly learn the most from it.

The film oozes with a *National Geographic* visuality that continually entertains our

senses while at the same time providing us with an accurately researched history lesson. (In fact, in an effort to make it more available to school groups, the French government has exempted *Quest* from any form of rating censorship.)

The cinematography takes advantage of the fact that all communication in this film is non-verbal and rises to the occasion in a colorful dance of sweeping landscapes and epic scenery (much of it shot on the Badlands of Alberta and Ontario's Bruce Peninsula). Coupled with Philip Sarde's score, the images reinforce man's relative insignificance against his mythological adversary — nature.

In the true spirit of epic fantasy, *Quest For Fire* creates a sub-world totally consistent with its own laws and predetermined regulations. The rules are set by the special gestures and language created specifically for the film by behavioral therapist Desmond Morris (*The Naked Ape* and *The Human Zoo*) and linguist Anthony Burgess (*A Clockwork Orange*). The actors never stray from the credibility of the multi-faceted inner-world they are creating and to their credit, contribute

to the film's effectiveness as an dramatically accurate mirror of life 80,000 years ago.

More is going on in this film than initially meets the eye, thereby refuting any allegations that the film is far too simplistic. For instance, the subtlety with which the development of Gaw is handled makes it nearly impossible to notice on first viewing that he loses his twin and consequently, half his being, early on in the picture. The heroic properties of fire bring out his own manly qualities and soon he too overcomes his personal limitations.

Quest is in part the recreation of J.H. Rosny's best-selling *La Guerre de Feu* and marries the elements necessary in a commercial film with an intelligently conceived basic premise that is free of the caricatures and stereotypes that have plagued Hollywood's other excursions into the prehistoric. The film's redeeming aspects far outweigh its faults and, as in a true classic, are only divulged through repeated viewings.

Quest For Fire is now playing at the Imperial Theatre on Bleury near Ste-Catherine.



Darts on target

Hector "Dead Fish" Gaborone
Shooting straight from Ottawa, five musicians are coming up from the valley with the pointed aim of hitting a Montreal bar with their stuff.

The group, calling themselves the *The Silver Darts* is here pushing some original progressive rock off of their first album with both the aggressiveness and defensiveness that comes when one "Feels like a target", the album's title track.

Band members come together from varied backgrounds in jazz, studio work, and heavy metal fusing into "the darts" with some blistering all-Canadian original rock.

The sophisticated orchestrations and the technical expertise with which "the darts" put forward their craft pays dues to the rigours of jazz and the trials of the studio.

The stuff is a fascinating mélange of rock-n-roll and reg-

gae with subtle lineations of jazz, often lumped together under the heading of "progressive rock".

"Cyanide" a toxic reggae lament, lays down an amazing rhythm line complete with rasta chant. Though somewhat reminiscent of The Police, "the darts" play reggae with a cutting edge.

The band comes up with a train song for the eighties on a unrestrained track called "Hey Conductor". This tune forges ahead with a heavy rock backbeat intermittently pierced by a brazen guitar lead slicing like an exacto-knife blade going through nasal cartilage.

The lyrics though, are probably most accurately described as traditional.

"Hey conductor, I c'ant go on back, my baby ain't gonna be back".

Lead vocalist, Alan Van Wart metes out the select guttural.

The final track of the album

is an odd concoction with a verbal suggestion of persecution. Titled "Wimp in a box" the song goes on to describe a somewhat unfortunate character.

"Everyday I see him slouching/ see him twitching/ she's shattering his world/ give the wimp a chance".

With prospects in the rock industry about as exciting and comforting as a rectal thermometer, the band seems to have made concessions to mainstream rock with somewhat pop stylings.

Despite this, "The Silver Darts" are emerging as a creative rock entity, judging from a stimulating first album.

If the album is any indication, the band can cook up a storm.

"The Silver Darts" will be appearing Thursday, Friday and Saturday at "The Cargo", 4117 Ste. Denis.

Today

The McGill Outing Club

Is holding a winter camping trip during the study break - it will be a two day trip - if interested please sign up for the trip today at the MOC office, Union rm 407. The date of the trip will be determined by the group.

Book Sale

Sponsored by McGill-Queens' University Press and Society for Dialogue is Educational Issues. All new books 6 for \$3, 10 for \$10, 5 for \$10. 9 a.m. - 5 p.m. Education Bldg. Foyer. Bring your own bags or boxes.

Waiting - a Trilogy of Plays

"The Sandbox", "No Exit", & "A Phoenix Too Frequent". 12 noon, Education Bldg, room 129. Running time 1-1/2 hrs. Free.

Women's Union

Don't forget to hear Doris Anderson's lectured, co-sponsored by the Program Board, on "Women and the Constitution". Union Ballroom, 7:30.

Amnesty International

General meeting at 4:30 in Union rm 404. Human right supplement in the Daily to be discussed. All welcome.

Progressive Conservative McGill

General Meeting in Arts 230 for all old, new and interested members. Denis Beaudoin, prominent Quebec organizer will speak, as well as topics of discussion being next week's visit by National President Peter Blaikie, and the Quebec Provincial convention. Elections will also be held for next year's executive.

Kabbalah Class

Delve into the depths of traditional Judaism, through the eyes of mysticism at 12:00 noon, Union rm 425/6. Call Ronnie at Jewish Student Centre (Chabad House), for information. 842-6616.

H.S.A. Films presents

There is a Way, a portrayal of American F 105 bomber pilots in Vietnam during the late 1960s. The film will be shown in Leacock 112 at noon and admission is free.

New Democratic Party of McGill

Presents Professor Sidney Ingerman, McGill Department of Economics, speaking on "The Case for Government Intervention in the Economy". The lecture, to be followed by a discussion will begin at 4 p.m. in Union rm 310. Everyone is welcome.

Student Zionists

Meeting at 3460 Stanley St. at 5:00 p.m. All welcome to come and find out about various issues facing Israel.

Centre for Feminist Culture

Kathy Water & Susan Drysdale of Concordia University will speak on "Concepts and Consciousness of Women that Work in Sociology & Literature" at the YWCA, 1355 Dorchester W. at 8 p.m. McGill Friends of Monsey, N.Y. Feb. Study Break excursion to (where else?) Monsey, Feb. 24-28. Open to all

old and new friends. For details visit Union rm. 452.

Auditions

Last chance to audition for Student Director Plays from 3:00 - 6:00 in Arts Bldg. rm B50 (Blue room). There are eight productions in all. Please bring short poem or nursery rhyme (not necessarily memorized).

Faculty of Religious Studies

Dr. André Lacocque, prof. of Old Testament, Chicago Theological Seminary, will speak on Christian Jewish Dialogue. 3521 University.

McGill International Law Society Presents: *International Conflict - Causes and Strategies for Resolution - Canada's Economic Role in Conflict Avoidance*. Speakers: Mr. Hicks, World Bank; J.R. Roy, C.I.D.A.; Prof. West, Fletcher School of International Law. Faculty of Law, Moot Court, 3644 Peel St. 7:30 p.m.

Northern Studies - Film

"Grenfell of Labrador - The Great Adventure" will be shown at 12:30 at the Centre for Northern Studies and Research, 1020 Pine Ave. W., rm 24. No admission.

Bake Sale

From 11:00-1:00 in Union lobby, benefit of the McGill Environmental Society.

Department of Anthropology & African Studies at McGill

Presents Professor Jean-Claude Mueller, Department of Anthropology, Université de Montréal speaking on: "Political Systems on Transformations: Comparative Cases from Central Nigeria" Leacock 738 at 4:00 p.m.

Symposium on Federal-Provincial Changes

A panel on Fiscal Federalism in Canada with Herb Breau, R. Van Loon, Hugh Segal and J. Lynn. 10 a.m. Union, rm 301. A panel on Post-Secondary Education with Gerald Regan, Paul Davenport, Chantal Fortier at 1 p.m. Union, rm 301. Chaired by Principal Johnston.

Psi U Hangover Pub

If you like to listen to the Doors, Dylan, the Dead, Modern Lovers, Marley, Dennis Brown, Neil Young, a little Stones drop by 10:00 p.m. 510 Pine. Irish Coffee will be served.

McGill Film Society presents

"Kamouraska", a Canadian film about 18th century Quebec, at 8:00 only in Frank Dawson Adams Auditorium. Admission is \$1.25 at the door.

Sticks and Stones

By James Reaney, presented by McGill English Drama Program, at Moyse Hall, Arts Building. Showtimes: Tues. through Sat. 8 p.m. Tickets \$3.50 at Student Union Box Office and at the door. Ends Feb. 20. For reservations call 392-4997 2-5 p.m.

Major Barbara

Players' Theatre's latest production continues its run this week until Sat. Feb. 28, and starts again Tues. Feb. 23 to Sat. Feb. 27. Showtime is 8:00 p.m. and ticket prices are \$3.00 for students and senior citizens, and \$4.50 for the general public. (On weekends general admission only). 3rd floor Union. Info and ticket reservations: 392-8989.

Gay men and women of McGill

We are having a meeting at 19:30h, Union rm 425/26. Discussion will follow. All invited!

Camera Club

Sign up now for the basic printmaking course on Feb. 23rd at 7:00 p.m., Union B06. Class is free for members.

Environmental Society

Meeting at 5:00 in Union rm 404. If possible attend the McPIRG meeting at 4:00 first.

Word Bookstore Poetry Series

Gary Geddes will read from his works at 8:00 p.m. at The Word Bookstore, 469 Milton Street. Tel. 845-5640.

ARTS & SCIENCE UNDERGRADUATE STUDENTS

"VERIFICATION PERIOD"

February 15th thru 19th come to Dawson Hall, First Floor

Last Day to Withdraw from "B" Courses is Feb. 19th, 1982

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Landau risks it all with deGhelderode

Kathleen Morris

Daniel Landau is fighting the tide in Montreal café-theatre. Staging two one-act plays by playwright Michel de Ghelderode, he has chosen to translate them out of their original French into English. Doing so, he opens up the world of café-theatre to an audience traditionally overlooked.

Such a move is not only a first for de Ghelderode's works, but for Café Nelligan, the tiny twelve-tabled coffee house where the plays are being performed. Set amongst the brasseries of Dorchester St. E., it welcomes small theatre troupes to stage their works in an intimate environment. Bamboo-screened walls and pastel-coloured prints set the scene for the four-man theatre troupe, "Imported Goods," to stage their work, creating a cozy, laid-back atmosphere not found in traditional theatre.

Allegory of the Blind Men, the first of the two, is a twenty-minute scenario centring on three misguided and debauched blind men who have set out on their way to Rome. Representing humanity in its most base and corrupt form, they express the blindness of mankind. Through their actions towards one another, they show that they are incapable of seeing

their own weakness as they are equally oblivious to virtue and wisdom in others. The message is delivered with poignant simplicity.

The second play serves an equally moralistic purpose. Entitled *Escorial*, it is a study in humanity, power, and compassion. In one act, de Ghelderode presents the story of a tormented, abusive King and the Flemish fool who loyally serves him. As the play unfolds, the audience is forced to question the roles of each. Their duties become interchangeable masks, and we are made to ask which is really the King and which is really the fool. Although the play's goal is clear, the action is often confusing as the audience is confronted with a barrage of manic laughter, abandoned dancing and spontaneous hysteria to convey its essentially simple message. We are left with an array of questions, yet the confusion is based on the play's content, not on ambiguity within the translation.

Landau has taken a risk in appealing to such a limited crowd, and by going against the tide in café-theatre we can only wait and see if there's enough support to keep him afloat.

Workshop returns

Due to the overwhelming success of the program in November 1981, the Quebec Drama Festival is presenting another series of three workshops to the public.

Theatre lovers with some acting experience will benefit from this intensive workshop series animated by renowned professionals.

Saturday, February 20, 1 - 5 p.m.

Movement Workshop
Animator: Brian Douht

Saturday, February 27, 1 - 5 p.m.

Voice Workshop
Animator: Diane Ricard

Saturday, March 6, 10 a.m. - 5 p.m.

Acting Workshop
Animator: Michael Springate

All workshops will be held at the National Theatre School, 5030 St. Denis Street. There is easy access by the Laurier metro. Registration for this lively series is on a first-come, first-serve basis. The fee for all three workshops is \$15.00 for members, \$20.00 for non-members. To register call 489-6752.

Q.D.F. is also offering seven sessions of play study of the works of Quebec authors Michel Tremblay and Gratien Gélinas, every Monday evening from 7:00 to 10:00 p.m., commencing February 22, 1982 until April 5, 1982.

Registration for this exciting series also is on a first-come first-serve basis. The fee for all seven sessions is \$20.00

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MONIQUE
BÉGIN

(All events will take place in the University Centre, 3480 McTavish Street, Montréal, Québec.)
(Tout les événements se tiendront dans le Centre Universitaire à 3480 rue McTavish, Montréal, Québec)

FEB. 18th, MORNING (THURS.) FISCAL FEDERALISM IN CANADA

Chairman of the Parliamentary Task Force on
Federal-Provincial Fiscal Arrangements

Assistant Deputy Minister of Social Develop-
ment (Responsible for Fiscal Transfers to the
Province)

Associate Secretary of Cabinet for Federal
Provincial Relations (Government of Ontario)

General Director, Federal-Provincial Relations
& Social Policy Branch

Room 301, 10:00 a.m.
local 301 10h

Herb Breau

Hugh Segal

Richard Vanloon

J. Lynn

LE 18 FEVRIER, JEUDI MATIN LE FEDERALISME FISCAL AU CANADA

Président du groupe de travail parlementaire
des arrangements fiscaux fédéraux-provinciaux
aux Arrangements fiscaux fédéraux-
provinciaux

Assistant-sous-ministre du Développement
social (responsable des transferts fiscaux aux
provinces)

Secrétaire associé du Cabinet aux Relations
fédérale-provinciales (Gouvernement d'On-
tario)

Directeur général de la section relations
fédérale-provinciale et politique sociale

AFTERNOON (THURS.) FEB. 18th POST-SECONDARY EDUCATION

Department of Economics, McGill University

Présidente du RAEU (Regroupement des
associations étudiantes universitaires du
Québec (Acting) and VP External.

Minister of Education, Government of Québec
(name to be announced)

Secretary of State and Minister of State for
Sports and Physical Fitness

Principal and Vice-Chancellor of the Royal In-
stitute for the Advancement of Learning

Room 301, 1:00 p.m.
local 301, 13h

Professor Paul Davenport

Chantal Fortier

Representative of Camille Laurin

The Honourable Gerald Regan

Chair: Présidence:
David L. Johnston

JEUDI APRES-MIDI L'EDUCATION APRES LE SECON- DAIRE

Département d'économie, Université McGill

Présidente du RAEU (regroupement des
associations étudiantes universitaires du
Québec et vice-présidente aux affaires ex-
ternes

Ministre de l'Education, gouvernement du
Québec (le nom sera annoncé)

Secrétaire d'Etat et Ministre d'Etat aux Sports
et à la Santé physique.

Directeur de l'institution royale pour l'avance-
ment des sciences

EVENING (THURS.) FEB. 18th WOMEN AND THE CONSTITUTION

Co-sponsored by the Women's Union of
McGill

Keynote Address by:

Doris Anderson

Former President of the Advisory Council on
the Status of Women until her resignation.

Room 301, 7:30 p.m.
local 301, 19:30h

JEUDI SOIR LA FEMME ET LA CONSTITUTION

Discours par:
Doris Anderson

Ex-présidente du Conseil consultatif du Statut
de la Femme jusqu'à sa démission.

FEB. 19th, MORNING (FRI.) HOSPITAL INSURANCE AND MEDICARE

Director General of the Medical Association of
Québec

Président du Conseil de Syndicats Nationaux
(CSN)

Minister of Health and Welfare, Government
of Canada

Chair: Department of Economics, McGill
University

Room 301, 10:00 a.m.
local 301, 10h

Dr. Louis Joseph Roy

Norbert Rodrigue

The Honourable L'Honorable Monique Bégin

Professor L. Soderstrom
Professeur

LE 19 FEVRIER, VENDREDI MATIN ASSURANCE-HOSPITALIZATION ET SOINS MEDICAUX

Directeur général de l'Association médicale du
Québec

Président du Conseil des Syndicats Nationaux
(CSN)

Ministre de la Santé et du Bien-Etre, Gouverne-
ment du Canada

Présidence: Département d'économie, Univer-
sité McGill

INFORMATION 392-8976, 392-8926

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